Art Gallery of Ontario

THE GALLERY

VOLUME 2 NUMBER 5 JUNE 1980 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Exhibition marks 100th birthday of Royal Canadian Academy and National Gallery of Canada

By Gail Hutchison

On March 6 this year, in Ottawa, three historic events took place. At 10:30 am, Canada Post issued four commemorative stamps. At 3:30 pm, a plaque was unveiled at the Clarendon Hotel. Finally, at 9 pm, the Prime Minister opened an exhibition at the National Gallery of Canada which climaxed the tributes being paid to two institutions.

The exhibition is called *To Found a National Gallery: The Royal Canadian Academy of Arts 1880-1913*, and marks the 100th birthday of the Royal Canadian Academy of Arts and the National Gallery of Canada. For on March 6, 1880, the then Governor-General, the Marquis of Lorne, opened the first exhibition of the Canadian Academy in the Clarendon Hotel, the first quarters of the National Gallery. Each founding member of the Academy had, as a condition of membership, donated a "Diploma Work" to the nation, thus forming the core of a national collection.

Many original Diploma Works are included in the 1980 exhibition. Lucius O'Brien's *Sunrise on the Saguenay*, Charlotte Schreiber's *The Croppy Boy*, William Brymner's *The Wreath of Flowers*, Hamilton MacCarthy's bust of Lucius O'Brien (the first Academy president), Louis Philippe Hebert's *Inspiration*, Thomas Fuller's design for the first Parliament Buildings in Ottawa, and William G. Storm's design for the University of Toronto, illustrate the academicians' determination to form a national collection of Canadian Art.

Supported by Imperial Oil Limited, the exhibition will open at the Art Gallery of Ontario on May 24 and, after closing June 29, will travel to Vancouver, Calgary and Montreal. It shows over 110 works including drawings, paintings, sculpture and architectural drawings borrowed from public and private collections across Canada.

In a Journal which accompanies the exhibition, its organizer, Charles C. Hill, Curator of Post-Confederation Canadian Art at the National Gallery, describes the formation of the Academy. Its constitution, based on the Royal Academy in Britain, outlined the Canadian Academy's aims as "the encouragement of Design as applied to Painting, Sculpture, Architecture, Engraving and the Industrial Arts, and the promotion and support of Education, leading to the production of beautiful and excellent work in manufactures," these goals to be attained by the institution of a National Gallery in Ottawa, the holding of national exhibitions and the establishment of schools of art and design.

Achievement has been marked by hard struggle. The National Gallery has had repeatedly makeshift quarters and, until 1913, was administered by the Department of Public Works. Academy exhibitions were confined to Toronto, Montreal and Ottawa and, as a federal organization, the Academy could not set up any schools since these were the concern of the provinces.

Nevertheless, academicians contributed greatly to art training in Canada through classes they operated in conjunction with existing institutions. William Brymner taught at the Art Association of Montreal from 1886 to 1921, making it one of the leading art schools in the country; George Reid taught at the Central Ontario School of Art and Design (now the Ontario College of Art), and Edmond Dyonnet brought fine art studies to an industrial art school, the Council of Arts and Manufactures, in Montreal.

Trained in Europe, these artist-teachers influenced Canadian art through techniques learned in French schools. But their schooling was adapted to their Canadian subjects, says Hill. For example, George Reid's painting, *Mortgaging the Homestead*, was produced through studio studies, but depicted a scene remembered from the artist's childhood. The influence of French Impressionism can also be seen, but again, it was used to interpret Canadian subjects. Hill describes Maurice Cullen's *Craig Street, Montreal* as "a superb interpretation of the effects of electric and natural light in a snowstorm at night, the forms being sacrificed to strengthen the general impression." Some works reflected conflict between academic treatment of form and impressionistic landscapes, such as in Marc-Aurèle de Foy Suzor-Coté's *Return from the Harvest Field*.

To Found a National Gallery shows the role of academicians in developing public and monumental art. Prominently displayed is Robert Harris's full-scale sketch for his painting, *The Fathers of Confederation*. Also included is Napoléon Bourassa's studies for his life-long work, *The Apotheosis of Christopher Columbus*.

The exhibition pays tribute to the Academy for the pioneer work of its members, its promotion of art education in Canada and its fight to advance the interests of all Canadian artists. It was the Academy which caused tariffs to be imposed on spurious, imported works of art, which instigated government scholarships for artists to study abroad, and which organized Canadian participation in international art shows.

Finally, petitions on the part of the Academy led to the National Gallery being freed from its lowly beginnings when, in 1913, through Act of Parliament, it was officially incorporated and on its way to becoming the distinguished art institution it is today ●

The Croppy Boy (The Confession of an Irish Patriot) by Charlotte Schreiber (1834-1922). Oil on canvas, 90.2 x 76.2 cm. Painted in 1880. National Gallery of Canada.

Neoclassical architectural prints and drawings shown in exhibition from Cooper-Hewitt Museum

By Earl Damude

Neoclassicism reached its peak in the era between 1750 and 1825 in France and Italy, and nowhere is it depicted with more conviction and beauty than in the architecture and interior decoration of the period.

Because public and private buildings of the era often represented the strongest influence of antiquity on the design of the time, the coming exhibition of French and Italian neoclassical architectural drawings and prints at the Art Gallery of Ontario is one members will not want to miss.

The exhibition is aptly named *Crosscurrents* since it reflects not only the influence of earlier civilizations on buildings and decoration but also the thinking and political polemics of the day. It consists of 135 drawings and prints from the Cooper-Hewitt Museum, New York, and is on tour under the auspices of SITES: Smithsonian Institution Traveling Exhibition Service. *Crosscurrents* will be at the Art Gallery of Ontario in the Print and Drawing and Walter Trier Galleries from May 31 to June 29, 1980.

Accompanying the exhibition is a complete catalogue written by a scholar, Catherine Bernard, who came from Paris as a visiting fellow to work with the 20,000 drawings and prints related to architecture and design owned by the Cooper-Hewitt Museum, now a part of the Smithsonian's National Museum of Design. The catalogue reproduces each print and drawing in the exhibition along with a description of the size and the medium (pen and ink, red chalk or watercolour). The historical commentary with each drawing or print tells how the drawing came to be done, sometimes how the architect got the commission, what influenced him and whether the building was ever erected and, if it was, whether it is still in existence.

In her introduction to the catalogue Catherine Bernard says that during the 18th century architectural drawings, particularly those of the French school, became more and more elaborate and detailed until they became works of art in their own right. Often both the Italian and the French architects during the 18th and early 19th century became so enthused with their classical models and their own attempts at using these models for contemporary architectural design that they did the drawings with little or no hope the buildings would ever actually be built. In fact, French architect Charles De Wailly and artist Charles Michel-Ange Challe, in the mid-18th century, created a new form of architectural painting with their elaborate designs of whole cities, all imaginary.

One of the most influential architects

continued on page 2

Members' Meeting

This year's Annual Meeting of the Members of the Art Gallery of Ontario will be held on June 24, 1980. You'll find full information on page 3, and your voting ballot is enclosed. There will be one ballot if you are an Individual member; two if a Family member.

The Annual Meeting is an occasion to meet other members and learn more about the Gallery. You will hear reports by various committee chairmen on their activities, supplemented by a slide presentation which will include some of the major art acquisitions made during the year. Members will have an opportunity to ask questions of committee chairmen and senior staff members. Plan now to attend ●

Gallery to mount two major exhibitions

By Jan Marsh

Plans for the major exhibitions *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism* are well underway at the Art Gallery. Both exhibitions have taken several years to organize and involve major loans from both public and private collections around the world.

One hundred and twenty-three watercolours, drawings and prints by the great landscape artist, Joseph Mallord William Turner (1775-1851) will be on view at the Art Gallery of Ontario from November 1, 1980, to January 4, 1981. *Turner and the Sublime* is being organized by Andrew Wilton, Curator of Prints and Drawings at the Yale Center for British Art, New Haven, Connecticut, and the Art Gallery of Ontario in co-operation with the British Museum, London, England.

Built around an unprecedented loan from the British Museum, Turner Bequest, to which has been added a large group of works from the Paul Mellon Collection at the Yale Center, the exhibition includes more than 70 watercolours and drawings and approximately 50 prints. Among the watercolours are several which are enormous and will be seen with their full-scale preparatory studies, some for the first time.

The exhibition, which will delve into Turner's conception of the Sublime, will explore some of his most dramatic themes—the sea, darkness, mountains, the "terrific" and the picturesque. For example his vivid portrayal of the aftermath of a storm and his careful recording of meteorological effects is well illustrated in the major painting, *Pembroke Castle: Clearing up of a thunderstorm*, 1806, Art Gallery of Ontario, on loan from the Governing Council of the University of Toronto.

Andrew Wilton, the foremost specialist on Turner's watercolours, has selected the works to be shown and has written an extensive exhibition catalogue which will be a major contribution to Turner scholarship.

After closing at the Art Gallery, *Turner and the Sublime* will be seen at the Yale Center and then at the British Museum throughout the summer of 1981.

Vincent van Gogh and the Birth of Cloisonism, which will open at the Art Gallery on January 24, 1981, is being organized by the Art Gallery of Ontario in co-operation with the Rijksmuseum Vincent van Gogh in Amsterdam, Holland, under the direction of guest Curator, Dr. Bogomila Welsh.

Through Dr. Welsh's efforts more than 100 major paintings by van Gogh, Paul Gauguin, Henri de Toulouse-Lautrec, Émile Bernard, Paul Signac, Louis Anquetin, Charles Laval, Meyer de Haan and Paul Sérusier are being loaned to the exhibition from Holland, France, Denmark, West Germany, Australia and the United States.

Among the approximately 33 van Gogh works coming from the Rijksmuseum are *Van Gogh's Bedroom at Arles*, the *Sunflowers* and *The Yellow House*. His famous painting, *The Italian Woman*, is coming from the Louvre in Paris.

More than 15 Gauguin paintings will be shown including his *Portrait of Vincent van Gogh* from the Rijksmuseum Vincent van Gogh, Amsterdam, and *Misères Humaines (The Vintage at Arles)* from the Ordrupgaard Collection in Copenhagen.

Central to the main focus of the development of Cloisonism are two paintings by Louis Anquetin, *Avenue de Clichy* from the Wadsworth Atheneum in Hartford, Connecticut, and *The Harvest* from a private collection in France. These works will be hung together for the first time since 1888. Anquetin's influence on van Gogh can be seen in *The Harvest*, a work which van Gogh painted after seeing Anquetin's painting with the same name. The van Gogh work is being lent by the Rodin Museum in Paris.

This will be the only North American showing of the exhibition, which, after closing here on March 22, 1981, will be shown at the Rijksmuseum in Amsterdam.

Dr. Welsh has written a book-length, fully illustrated catalogue which will contribute significantly to the literature on Post-Impressionism.

News about special Gallery members' tickets will be sent to the membership in the near future ●

J. M. W. Turner, (British, 1775-1851) *Pembroke Castle: Clearing up of a thunderstorm*, 1806; watercolour and bodycolour over pencil, with some scraping-out; 67.3 × 104.1 cm. Art Gallery of Ontario, on loan from the Governing Council of the University of Toronto.

Portrait of Vincent van Gogh by Paul Gauguin, one of the Gauguin paintings to be shown in the upcoming exhibition *Vincent van Gogh and the Birth of Cloisonism* at the Art Gallery of Ontario. The exhibition opens January 24, 1981.

Left: *The Pulpit of Saint Sulpice, Paris* (pen and black ink, watercolour and black chalk) by Charles De Wailly (1730-1798). The pulpit is still in use.

Neoclassical

continued from page 1

of his time (1720-1778) was Giovanni Battista Piranesi, a Venetian, who influenced younger architects during the latter half of the 18th century. In his meticulous etchings the exhibition viewer will see his imaginative, romantic interpretations of classic Greek and Roman architectural design. He took elements of classic form and adapted them to contemporary needs.

One might think that the French Revolution would have put an end to the era of neoclassicism but this was not so. The building and designing of buildings in the classical mode continued until well after the end of the century because "the ruling class wanted to stress its historical continuity after the unsettling influences of the French Revolution and Napoleon's political adventures."

But what did bring the golden age of neoclassic architectural drawing and execution to an end was the increasing wealth of the middle classes. Not content with the restraint of classicism, they wanted a style "that satisfied bourgeois ambitions for conspicuous recognition."

By the 1840s at least one French architect, Henri Labrouste, had begun to abandon the "traditional veneration of the classical as an ideal." Not long after that, avant-garde architects both in Europe and America were turning away from the grandeur of neoclassicism and advocating the functionalism of the "engineer's esthetic." ●

Acknowledgment: the photograph of Arthur Lismer (page 1, April/May issue of *The Gallery*) was reproduced courtesy of the City of Toronto Archives collection.

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Annual meeting of the Art Gallery of Ontario to be held on Tuesday, June 24, at 8 pm

NOTICE OF ANNUAL MEETING

TAKE NOTICE that the Annual Meeting of the Art Gallery of Ontario will be held in the Gallery Activity Centre on Tuesday, June 24, 1980 at the hour of 8:00 p.m. for the following purposes:

(a) to receive the reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1980;

(b) to receive the financial statements of the Gallery for the year ended March 31, 1980 together with the report of the auditors thereon;

(c) to record the election by the members by mail ballot of the ten members of the Gallery to the Board of Trustees;

(d) to record the appointment of the seventeen members of the Board of Trustees appointed by the College of Founders (5), the Lieutenant-Governor-in-Council (10), and The Council for the Municipality of Metropolitan Toronto (2);

(e) to record the election by the members by mail ballot of the three members of the Gallery who, together with the President and immediate Past President, will constitute the Nominating Committee to nominate members of the Gallery for election to the Board of Trustees at the 1981 Annual Meeting;

(f) to transact such other business as may properly come before the meeting.

Biographical information on the nominees to the Board of Trustees and to the Nominating Committee whose nominations were filed with the Acting Secretary of the Gallery on or before March 25, 1980, the expiry date for such nominations, is set forth below.

As all matters to be voted by the members of the Gallery as described herein shall be effected by means of the mail ballot enclosed herewith, members of the Gallery are urged to complete and sign the enclosed form of mail ballot and to return it not later than 5:00 p.m. June 20, 1980 in the envelope provided to the Acting Secretary of the Gallery, c/o The Royal Trust Company.

By order of the Board

William Withrow

Toronto, Ontario
May 8, 1980

William J. Withrow
Acting Secretary

INFORMATION SUPPLEMENT

Voting Rights and Mail Ballot

Each member of the Gallery who is properly entered on the books of the Gallery as a member as of the date of mailing of this notice shall be entitled to one vote.

Any issue requiring a decision of the members of the Gallery shall not be voted upon at the meeting but shall be voted upon in advance of the meeting by means of the mail ballot enclosed.

The mail ballot, when completed and signed by a member and received by the Acting Secretary of the Gallery, c/o The Royal Trust Company not later than 5:00 p.m. June 20, 1980, shall constitute the vote of a member on the particular matters indicated thereon.

To maintain the secret ballot, The Royal Trust Company has been appointed depositary to receive and tabulate the mail ballots and to report the results of the ballot to the Chairman of the meeting.

At the meeting the Chairman of the meeting shall report on the number of mail ballots returned, the ten members elected to the Board of Trustees and the three members elected to the Nominating Committee.

Election of Ten Trustees

Ten members of the Gallery are to be elected to the Board of Trustees to serve until the next annual meeting or until their successors are elected or appointed.

Further to the preliminary notice dated February 14, 1980 and mailed to all members of the Gallery, ten members were nominated for the office of Trustee on or before March 25, 1980. These were nominated by the Nominating Committee and no other nominations were received pursuant to the preliminary notice.

Biographical information with respect to the nominees for Trustee is set out below.

Election of Three Members to Nominating Committee

The Nominating Committee is composed of five members, three of whom are to be elected by the members and their election by mail ballot recorded at each annual meeting of the Gallery and two of whom shall be the immediate Past President and the President of the Gallery, ex officio.

Further to the preliminary notice dated February 14, 1980 and mailed to all members of the Gallery, three members have been nominated for election to the Nominating Committee by the Board of Trustees. No other nominations have been received pursuant to the preliminary notice.

Biographical information with respect to the nominees for election to the Nominating Committee is set out below.

Member Motions

No motions have been submitted by members to the Acting Secretary of the Gallery pursuant to the preliminary notice dated February 14, 1980 and sent to all members of the Gallery.

Information on Nominees for Board of Trustees

Janet Barber (Mrs. D.C.)

Born in Toronto; educated at Havergal College and the University of Toronto (B.A.). Lived in Hamilton for 20 years where she was a member of the Art Gallery of Hamilton's Board of Directors, first President of that Gallery's Women's Committee, executive member of the local Junior League and President of the National Ballet Guild, Hamilton branch. For the past 20 years, in Toronto, with the Volunteer Committee of the Art Gallery of Ontario, she has served as Chairman of the Art Rental Service, The Reproduction Shop, Education, Nominations and "KaleidAGO." She will be President of the Volunteer Committee for 1980-81.

R. Fraser Elliott

Lawyer. Partner, Stikeman, Elliott, Robarts & Bowman. Born in Ottawa, 1921. Bachelor of Commerce, Queen's University; Barrister and Solicitor, Osgoode Hall Law School; Master of Business Administration, Harvard Graduate School of Business Administration. Member, Economic Council of Canada, 1971-1978, Chairman, Canadian Cultural Property Export Review Board. Chairman of the Board, CAE Industries Ltd., Standard Paper Box Ltd., Director, Canadian Imperial Bank of Commerce, Canada Cement Lafarge Ltd., Montreal Shipping Co. Ltd., Canadian Opera Company. Art Gallery of Ontario Trustee since 1972, member of Executive Committee and Vice-President in charge of Fund Raising 1976-1978; President 1978-1980.

Dr. Murray B. Frum

Graduated D.D.S., University of Toronto, 1956. Practised dentistry in Toronto until 1968 when he retired to found a group of companies known as Group R. The companies are involved in property development, retailing, design and space planning. Dr. Frum was Chairman of the Board of *Saturday Night Magazine* and is Vice-President of the Bureau of Municipal Research. Over the past ten years, he and his wife have assembled a major collection of primitive art, with strong emphasis on African sculpture. He has served two years on the Art Gallery of Ontario Board of Trustees and is currently a member of the Exhibition and Finance Committees and Chairman of the Modern European Sculpture Committee.

George W. Gilmour

Born in Scotland, educated Glasgow and Toronto, Mr. Gilmour joined Maclean-Hunter in 1939. From 1941 to 1945 served with the Royal Canadian Navy including service on the staff at Kings College Naval Training Base and appointments at sea. Discharged as Commanding Officer of H.M.C.S. Winnipeg. Following World War II returned to Maclean-Hunter. In 1963 as a Vice-President, was appointed to the Board of Directors. Has held various management positions including President, Macmillan Company of Canada Limited, Chairman, Maclean-Hunter Limited, London, England and is presently President, Maclean-Hunter Business Publishing Company. This latter company publishes *The Financial Post*, Maclean-Hunter business publications, *Fraser's Trade Directories*, and includes Maclean-Hunter's foreign publishing ventures. Mr. Gilmour is past president of the Rotary Club of Toronto, second Vice-President and director of the Granite Club. At various times he has acted as a consultant to the Canada Council. He served for seven years as a Trustee of the former Art Gallery of Toronto. He is currently a member of the Executive and Future Directions Committees and Chairman of the Community Relations Committee.

Peter A. Hertzberg

Educated at the Royal Military College in Kingston and the University of Toronto, Mr. Hertzberg served with the Royal Canadian Engineers at home and abroad from 1941-1947. President of Proctor & Redfern Limited, Consulting Engineers and Planners. Member of the Association of Professional Engineers of Ontario, the American Society of Civil Engineers, Association of Consulting Engineers of Canada and Military Engineers Association of Canada. He is on the Board of Governors of Massey Hall and member of the Building Committee. He has been on the Board of Trustees of the Gallery for the last five years, is on the Executive Committee and is Chairman of the House Committee.

Kenneth C. Lochhead

Professional artist. Born in Ottawa, 1926; studied at Pennsylvania Academy of Fine Arts, 1945-1949; The Barnes Foundation, Pa., 1946-1948; travelled and studied in Europe, 1948 and 1958-1959; Designer, Exhibition Commission, Department of Trade and Commerce, 1949-1950. Introduced studio courses at Carleton University; Director, School of Art, Regina College, 1950-1964; during this period initiated development of the Emma Lake Artist's Workshop. Taught painting at the School of Art, University of Manitoba, 1964-1973; awarded Medal of the Order of Canada, 1971; taught painting at York University, 1973; Acting Chairman, Department of Visual Arts, York University, 1974-1975; Professor in Painting, Department of Visual Arts, University of Ottawa, 1975-present. He has participated as an Art advisor to several institutions. An Art Gallery of Ontario Trustee for 1974-1975 and from 1978 to 1980, Mr. Lochhead is a member of the Future Directions Committee.

David Partridge

Professional artist. Born in Akron, Ohio; became a Canadian citizen in 1944. Educated at the University of Toronto, Queen's University, Arts Students League, New York, Slade School of Art, London, and Atelier 17, Paris. Lived in London, England 1962-74. Settled in Toronto 1974. He has won several awards for his work, including the British Council Scholarship to Slade School, Sculpture Prize and Purchase Award, Montreal Museum of Fine Arts, and was elected to the Royal Canadian Academy of Arts in 1962, to the London Group (England) in 1965, and in 1970 Fellow of the Royal Society of Arts (England). He taught between 1946 and 1961, was first Curator and Co-Founder of St. Catharines Art Gallery and was a docent at the National Gallery, Ottawa, from 1960-61. He has had numerous one-man shows in Canada, England and Scotland. In 1977 he was commissioned to create a mural for the City Hall in Toronto and in 1979 a mural for the Art Gallery of Windsor. He has served three years on the Art Gallery of Ontario's Board of Trustees and currently is on the Exhibition Committee and the Future Directions Committee.

George G. Sinclair

A member of the Board of Directors of the Canadian Broadcasting Corporation, Mr. Sinclair is President of Forks of the Credit Estates Limited. He has served on the Board of the Art Gallery of Ontario since 1968 and was President of the Gallery 1976 to 1978. He is a member of the Board of the Council for Business and the Arts in Canada and serves on the Advisory Council, Faculty of Radio & Television Arts, Ryerson Institute. Mr. Sinclair is Chairman of the Contemporary Collection Committee of the Gallery and serves on four other committees. He is a Fellow of the Royal Ontario Museum.

Valentine N. Stock

Born in Toronto in 1923, Mr. Stock was educated at University of Toronto Schools and the University of Toronto, where he graduated with a B.A.Sc. degree in Engineering Physics. In 1947, Mr. Stock joined Duplate Canada Ltd.; 1954, Henry A. Martin Ltd.; 1958, Canada Packers Inc.; 1967, President, The Canadian Chromalox Co. Ltd.; 1971, Executive Vice-President and 1972, President, Canadian Corporate Management Co. Ltd.; 1974, Director, Canada Packers Inc.; 1978, President, and 1980, Chief Executive Officer, Canada Packers Inc. Also Director of Consumers Glass Co. Ltd.; Eaton's of Canada Ltd.; Pilkington Glass Industries Ltd.; and Director and Chairman of Norwich Union Life and Norwich Union Fire Insurance Societies. Member, Association of Professional Engineers; Director and Member of the Executive Committee, Canadian Cancer Society; Governor and Member of the Executive Committee, Olympic Trust of Canada; Member, Minister's Advisory Council, Department of Industry, Trade & Commerce; Vice-Chairman, Annual Giving Fund, Art Gallery of Ontario.

Professor Robert Welsh

Professor Welsh has served on the Art Gallery of Ontario's Exhibition Committee since 1970 and is currently the Chairman. In 1966 he organized the exhibition "Piet Mondrian: 1872-1944" for the Gallery and has since participated in other Mondrian exhibitions elsewhere. He is a Professor in the Department of Fine Arts, University of Toronto where he also served as Graduate Secretary. He has served as a member of the Board of Trustees from 1976-1980.

Information on Nominees for Nominating Committee

Kenneth C. Lochhead

Professional artist. Born in Ottawa, 1926; studied at Pennsylvania Academy of Fine Arts, 1945-1949; The Barnes Foundation, Pa., 1946-1948; travelled

continued on page 4

Here is a précis of 1979 annual meeting

ANNUAL MEETING OF MEMBERS, 1979

A Précis of the Minutes

Mr. R. Fraser Elliott, Chairman

Following the appointment of Mr. Herbert Grant as Secretary of the Meeting, proof of mailing of the notice of the Meeting being tabled, and confirmation of quorum, the Chairman declared the meeting regularly called and properly constituted.

The President's and the Director's Reports were then presented, followed by reports from Mr. Aaron Milrad, Chairman of the Acquisitions Committee; Mr. Vincent Tovell, Chairman of the Future Directions Committee; Mrs. Carol Sprachman, Chairman of the Volunteer Committee; Mr. George W. Gilmour, Chairman of the Community Relations Committee, and Mrs. Joyce Kofman, Chairman of the Membership Committee.

Questions from the membership were then answered by the President, the Director and the Chairmen of the various committees. The Chairman advised the results of the mail ballot for the election of ten members from the membership to the Board of Trustees:

Valliere Cronyn
R. Fraser Elliott
Murray B. Frum
George G. Gilmour
Peter A. Hertzberg
Kenneth C. Lochhead
David Partridge
George G. Sinclair
Walter G. Ward
Robert Welsh

and the election of the members of the Nominating Committee:

Kay Kritzwiser
Kenneth C. Lochhead
Charles Pachter

The appointees to the Board of Trustees from other bodies were announced:

From the College of Founders:

Mr. Edmund C. Bovey
Mr. J. Douglas Crashley
Mr. Marvin B. Gelber
Mrs. Peter Maclachlan
Mrs. A. K. Stuart

By the Lieutenant-Governor-in-Council:

Dr. Robert M. Arn
Mrs. Mina Dover Cohen
Mrs. Marilyn Conklin
Mr. Charles A. Hagen
Mrs. Joyce Kofman
Mr. Romeo Mathieu
Mrs. Elsie Anne Savoie
Mr. John G. Sheppard
Mr. Vincent Tovell

There was one vacancy created by the death of Mrs. Charles Bukowski, whose regular and devoted support will be much missed.

By the Council of the Municipality of Metropolitan Toronto:

Alderman Allan Sparrow
Mayor Dennis Flynn

Mr. Michael Koerner, Chairman of the Finance Committee, reviewed the financial statements of the Gallery for the year ending March 31, 1979. The detailed annual financial statement is available to any member who is interested in seeing it.

Upon motion duly made and seconded, the minutes of the last Annual Meeting of Members, held on June 13, 1978, were taken as read and approved.

Members' resolutions were then voted upon with respect to each, the results were as follows:

Resolution No. 1
That the Art Gallery of Ontario examine the percentage representation of women artists in its collection and make an effort to bring that collection more into line with the number of major women artists historically and contemporarily visible in Canada.
The Motion was defeated.

Resolution No. 2
That a Contemporary Canadian Collection Committee be established as separate from, and in addition to, the already existing Historical Canadian and Contemporary Collection Committees.
The Motion was defeated.

Resolution No. 3
That the Gallery request the Minister of Culture and Recreation to amend the Act respecting the Art Gallery of Ontario section 3(c), dealing with the objects of the Gallery, to read:

"to collect and exhibit works of art and diplays and to maintain and operate a gallery and related facilities as required for this purpose; and to act as the primary custodian of the visual heritage of the people of Ontario, and"

This section now reads:

"to collect and exhibit works of art and displays and to maintain and operate a gallery and related facilities as required for this purpose; and"

The Motion was defeated.

Resolution No. 4
That as well as the annual list of acquisitions presented to the public, the Gallery shall present a list of sales and disposals of works from the collection.
The Motion was carried.

Resolution No. 5
That the following be added to the Art Gallery of Ontario By-law 5:15:

"And that members of the board and curatorial staff declare any conflict with regard to their own collections when discussing Gallery acquisitions, sales or exhibitions."

The Motion was defeated.

There being no further business, the Meeting was terminated ●

Annual meeting *continued from page 3*

and studied in Europe, 1948 and 1958-1959; Designer, Exhibition Commission, Department of Trade and Commerce, 1949-1950. Introduced studio courses at Carleton University; Director, School of Art, Regina College, 1950-1964; during this period initiated development of the Emma Lake Artist's Workshop. Taught painting at the School of Art, University of Manitoba, 1964-1973; awarded Medal of the Order of Canada, 1971; taught painting at York University, 1973; Acting Chairman, Department of Visual Arts, York University, 1974-1975; Professor in Painting, Department of Visual Arts, University of Ottawa, 1975-present. He has participated as an Art advisor to several institutions. An Art Gallery of Ontario Trustee for 1974-1975 and from 1978 to 1980, Mr. Lochhead is a member of the Future Directions Committee.

Charles Pachter
Painter and graphic artist, born in Toronto (1942), educated at the University of Toronto, the Sorbonne and the Cranbrook Academy of Art, Charles Pachter is represented in major Canadian public and private collections. Known for his "Streetcar" graphics, children's books, folios of illustrated poetry, and paintings of the monarchy; his recent work toured Ontario in an Art Gallery of Ontario exhibition prepared by the Extension Services. Founder and President of Artists Alliance Building Limited (1973), he has been involved in the restoration and management of a number of loft and studio buildings in the downtown core. Mr. Pachter lives and works in the Grange Park area.

Kay Kritzwiser
Kay Kritzwiser is a feature writer with *The Globe and Mail*, writing specifically on art and travel. Until her retirement in 1975, she was art critic for *The Globe and Mail* for 10 years. She came to *The Globe and Mail* as a feature writer in 1956. Previous to that year, she was a columnist and editorial writer with *The Regina Leader Post*. She has lived in Vancouver, Windsor, Regina and Toronto, has travelled widely and has frequently reported on the art scene during those travels. She is a member of the City Hall Art Advisory Committee and a director of *artmagazine*.

Children at the Gallery

A child can really enjoy a visit to the Art Gallery. Education Services has created a special area for young visitors in which they can have fun and, at the same time, learn.

In the *Hands On* room, children aged 4 to 12, accompanied by an adult, are encouraged to use lots of imagination. For example, all kinds of hat materials are supplied Sunday afternoons during May and June. Children make hats and interpret and portray different character studies which can relate to portraits in the Gallery collection.

Visits to *Hands On* are limited to one-hour sessions Sundays between 1 and 4 pm. Beginning June 29, the *Hands On* room will be open Tuesday to Sunday from 11 am to 4 pm through August 31. Admission is free with tickets obtained at the Gallery Information Desk. To prevent overcrowding, tickets are limited to 30 each hour.

Photo (right): Will. Hendrie; (below): Michael Mitchell.

Events

Marc-Aurèle de Foy Suzor-Coté's *Return from the Fields*, 1903 (top, oil on canvas, 170.8 x 199.4 cm, National Gallery of Canada), combines traditional treatment of subject matter with impressionistic landscape. It is included in the exhibition *To Found a National Gallery: The Royal Canadian Academy of Arts 1880-1913*.

Square with a Domed Library (bottom, pen and brown ink, brown wash; 20.3 x 27.8 cm, Cooper-Hewitt Museum), a drawing by Italian architect Guiseppe Barberi (1746-1809), is seen in the *Crosscurrents* exhibition.

Exhibitions

Crosscurrents:
Neoclassical Drawings and Prints from the Cooper-Hewitt Museum
Print and Drawing and Trier Galleries
through Sunday, June 29

French and Italian neoclassical drawings and prints from the Cooper-Hewitt Museum of Decorative Arts & Design, organized by SITES: Smithsonian Institution Traveling Exhibition Service. Catalogue available in the Gallery Shop. See feature article on page 1.

An Exhibition to Celebrate the 35th Anniversary of the Volunteer Committees
Gallery of Contemporary Art
through Sunday, July 13
Margaret Eaton Gallery
through Sunday, June 29

A selection of gifts to the Art Gallery of Ontario from the Volunteer Committees hangs throughout the Gallery. To indicate Volunteer contribution to the permanent collection, many individual works are installed within the regular hangings. Others are featured in special groupings: contemporary international paintings and sculpture in the Gallery of Contemporary Art, works on paper and a selection of British paintings in the Margaret Eaton Gallery. Each gift is distinctively labelled.

Gallery School Fiftieth Anniversary
Gallery E
through Sunday, July 13

Works by former students of the Gallery School and a multi-media documentation of its history. A comprehensive history of the Gallery School is being prepared for publication.

To Found a National Gallery: The Royal Canadian Academy of Arts 1880-1913
Sam and Ayala Zacks Wing
through Sunday, June 29

Both the National Gallery of Canada and the Royal Canadian Academy of Arts are celebrating their centenaries this year, and this exhibition, organized by the National Gallery, traces the history of the RCA from its inception until 1913, when the National Gallery Act effectively separated the two institutions. The exhibition reveals the principal artistic concerns of the period in the work of such prominent academicians as Lucius O'Brien, George Reid, Robert Harris and Marc-Aurèle de Foy Suzor-Coté. A *Journal* is available in the Gallery Shop.

Commemorative stamps issued in March 1980 celebrating the 100th anniversary of the founding of the Royal Canadian Academy of Arts.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans, nineteenth and twentieth century sculpture and major paintings from the contemporary collection.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Extension Services

During June, Extension Services will be circulating the following exhibitions:

Equipment for Eternity: Egyptian Arts & Crafts of the New Kingdom 1570-1085 B.C.
St. Thomas Elgin Art Gallery, June 9-30

Hogarth's London
Sarnia Public Library & Art Gallery, June 4-25

See all the People
Aurora Public Library, June 2-21

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents featuring works of art in the permanent collection. Come and stay for lunch.

Wednesday and Thursday, 2:00 pm
Hour-long talks by Gallery docents on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

Group tours are available; contact the Scheduling Office.

The Grange

Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours by candle and firelight are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children.

All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons: $2.50 per person. Senior citizens tours, minimum of 10 persons: 50¢ per person. Student tours: 75¢ per student; accompanying adults free. We suggest that group size be limited to 30 persons. The maximum number which The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday*, Thursday and Friday at 2:30 and at 2:30 and 4:00 pm on Saturday and Sunday. The subject is *The Grange: An Introduction to a Gentleman's House.*

*One of the following talks will be given at 2:30 and 7:45 pm on Wednesdays. *Chinese Export Porcelain; Furniture of a Gentleman's House; Lights & Lamps in 19th Century York; Medicine in the 19th Century; Restoration of an Historic House; Theatre Life in 19th Century Toronto; The Final Touch—Clothing Accessories in the 19th Century; Toronto in 1835.*

Exhibitions

The Grange through the Eyes of the Artist
The Grange Music Room
through Sunday, September 21
The Grange with its spacious lawns shaded by towering elms was a favourite subject for nineteenth century artists.

continued on page 6

Rome–
The Eternal City
September 18-28, 1980

Accompanied by
Ingrid Mahler, B.A., M.A., Art History
See Art Tours section for information
A project of the Volunteer Committee

Snow Buntings by Kananginak

THE REPRODUCTION SHOP

Canadian,
Eskimo, Indian and Foreign
Reproductions and Posters

Museum Mounts

Leader frames

10% Member's Discount

Open regular Gallery hours and
Monday from 10:00 am to 5:00 pm
A project of the Volunteer Committee

THE JEWELLERY SHOP

One-of-a-kind and
Canadian designer jewellery
in gold, silver and
semi-precious stones

Open regular Gallery hours and
Monday from 10:00 am to 5:30 pm
A project of the Volunteer Committee

18K gold ring by Ivaan Kotulsky

Just published!

CANADIAN LANDSCAPES

Address Book

From the delicate watercolour of Washington F. Friend to the vibrant oils of Gershon Iskowitz, from Homer Watson's traditional approach to the innovations of the Group of Seven, 22 works (13 in full colour) from the collection of the Art Gallery of Ontario enliven this handsome and practical address book.

96 pages, 7" x 8½", $12.95
Available at the Gallery Shop; Members' discount 10%

Art Gallery of Ontario/Van Nostrand Reinhold

HANDS ON!

Art Gallery of Ontario

June 29 to August 31

**Summer Hours:
Tuesday-Sunday
11:00 am–4:00 pm**

**For parents
and children
aged four and up**

Admission free

Tickets at front desk

**One hour sessions
30 tickets per
session**

"Susan Goldberg" 1978
Silver print by Andrew Danson

Art Rental Service

Canadian and international photographs
available for viewing, rental or purchase.

Rental hours:
Tuesday-Saturday from 11 am to 4 pm
Thursday from 11 am to 9 pm

A project of the Volunteer Committee

Events *continued from page 5*

**The Chinese Influence on
19th Century Houses**
The Grange Corridor
through Sunday, July 13
The Victorians had many examples of chinoiserie in their houses. The objects in this exhibition are from the Goldwin Smith Collection of furniture, not shown in The Grange because of its later date. (The Grange is restored to 1835-40.)

Upstairs Downstairs
The Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of The Grange*, *Furnishing an Historic House*, *The Architectural Preservation of The Grange*, and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century*.

Art Tours

Scottish Houses
September 11-20

Fly from Toronto to Prestwick and the Turnberry Hotel, where David Durant, British historian and author, will join us. Visit the Isle of Arran and its Brodick Castle and famous Culzean Castle. In Edinburgh historic fortresses and charming Georgian squares await us. Day tours to beautiful Mellerstain, Dryburgh Abbey and Abbotsford, the romantic baronial house of Sir Walter Scott are planned. Another tour will include visits to Traquair, ten centuries old and unaltered for three, and Bowhill with its truly outstanding art collection. The famous Adam Mansion, Hopetoun House, the Border castle Floors and a private tour of the National Gallery of Scotland will further our appreciation of the wealth of art and architecture in Scotland.

Coupon for further information on page 7.

Rome—The Eternal City
September 18-28

Explore the multiple facets of ancient, Christian and modern Rome, its art and architecture symbolized by the Colosseum, St. Peter's Basilica and the frenzied Via Veneto. Palaces, churches, squares and fountains offer an endless array of magnificence, enhanced by the enthusiasm and knowledge of art historian Ingrid Mahler, our resource person. We will visit the towns of Viterbo, Cerveteri and Tarquinia, with its important Etruscan museum, Palazzo Vitelleschi. An optional day excursion to Pompeii and Sorrento will be available. In your leisure time savour the food and wine and indulge in the ancient Roman custom of people-watching. Coupon for further information on page 7.

Upcoming Tours
Quebec City—early October 1980
India—early February 1981
Amsterdam—March and April 1981
Bath—May 1981
Watch for further details in the next issues of *The Gallery*.

Members' Activities

Art and Apéritif
Join us in the Walker Court each Wednesday for a talk and a tour at 5:30 pm, followed by an informal get-together with the tour guide in the licensed Members' Lounge. No reservation is necessary; the art is on us! For information regarding the subject of the tour, please call the Information Desk on the day of the tour. *Art and Apéritif* will conclude for the season on June 25.

Annual Report
If you wish to receive a copy of the 1979/80 *Annual Report*, please send in the coupon on page 7.

Filmfare
Each Tuesday evening in July and August you may enjoy a specially prepared dinner, followed by the private screening of a film of particular interest to Gallery Members.

A pay-bar will be open on the terrace from 5:30 pm, and Members and their guests will be seated for dinner between 6:00 and 6:30 pm. The film will begin at approximately 7:45 pm.

July 8 *Cosimo de Medici*
July 15 *The Power of Cosimo*
July 22 *Leon Baptista Alberti*
July 29 *The Rebel Angel*
August 5 *A Path of His Own—David Milne*
August 12 *Jack Bush*
August 19 Jack Chambers: *Life Force* and *Chambers*
August 26 *Frankenthaler—Toward a New Climate; Nevelson in Process*

Tickets are $15.00 each and may be obtained by mailing the appropriate coupon together with a stamped, self-addressed envelope. Please use the coupon at the back of this issue and mark the outer envelope "Volunteer Office."

For Young People

Elementary School Tours
In the six months since January, when Elementary school tours resumed normal programming, approximately 8,400 students have been toured through the galleries. Some of these programs were offered to younger students (grades two and three) this year for the first time.

"Hands On" will go into summer operation with new surprises on June 29, and will be open Tuesday-Sunday from 11:00 to 4:00 until August 31.

Cityscapes

Cityscapes is a new Gallery School art program for children ages 8 to 18 encouraging an aesthetic appreciation of Toronto's urban environment.

Cityscapes explores the areas of Printmaking, Sculpture and Painting by touring the Gallery collection, working in studio techniques, and on-site introductions to contemporary and traditional examples of art and architecture.

Taught by a team of art historians and artists, the six-week program is held from 10:00 am to 3:00 pm. Mornings are spent in the Art Gallery of Ontario in discussions and Gallery tours preparatory to the afternoon's outing and studio activity. (Classes are held in the Gallery or alternate indoor sites on rainy days.)

Maximum capacity for each class is thirty students. Ages 8 to 10 will meet on six consecutive Wednesdays commencing July 2, 1980. Ages 11 to 13 will meet Thursdays and ages 14 to 18 on Fridays. The program ends August 8.

Students will meet and return to the Activity Centre each day and are required to bring lunch or may purchase lunch in the Art Gallery of Ontario cafeteria.

Tuition is $50.00 for Members, $55.00 for non-Members and includes cost of all materials and TTC fare to and from city sites.

Registration will be held in the Activity Centre from 9:00 am to 12:00 noon on the following dates and is on a first-come basis. Registration will not be

continued on page 7

Calendar at a Glance

June

Sunday 1
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Tuesday 3
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 4
12:15 pm Gallery Talk
2:00 pm hour Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apéritif
7:00-9:00 pm Summer School registration

Thursday 5
12:15 pm Gallery Talk
2:00 pm hour Gallery Talk
2:30 pm Grange Talk
7:30 pm Talk of the Week

Friday 6
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 7
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 8
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Tuesday 10
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 11
9:00-12:00 am *Cityscapes* registration (8-10)
12:15 pm Gallery Talk
2:00 pm hour Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apéritif

Thursday 12
9:00-12:00 am *Cityscapes* registration (11-13)
12:15 pm Gallery Talk
2:00 pm hour Gallery Talk
2:30 pm Grange Talk
7:30 pm Talk of the Week

Friday 13
9:00-12:00 am *Cityscapes* registration (14-18)
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 14
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 15
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Tuesday 17
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 18
12:15 pm Gallery Talk
2:00 pm hour Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apéritif

Thursday 19
12:15 pm Gallery Talk
2:00 pm hour Gallery Talk
2:30 pm Grange Talk
7:30 pm Talk of the Week

Friday 20
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 21
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 22
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Tuesday 24
12:15 pm Gallery Talk
2:30 pm Grange Talk
8:00 pm Annual Meeting, Art Gallery of Ontario

Wednesday 25
12:15 pm Gallery Talk
2:00 pm hour Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm Art and Apéritif

Thursday 26
12:15 pm Gallery Talk
2:00 pm hour Gallery Talk
2:30 pm Grange Talk
7:30 pm Talk of the Week

Friday 27
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 28
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 29
Hands On re-opens
Crosscurrents closes
To Found a National Gallery closes
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Events *continued from page 6*

accepted by mail.

Ages 8-10 Wednesday, June 11
Ages 11-13 Thursday, June 12
Ages 14-18 Friday, June 13

For further information call the Secretary Registrar in the Activity Centre at 977-0414, Ext. 369.

No refunds will be allowed after the date of the first period, whether or not the student has attended this period.

Summer School
The Junior Summer Courses provide an opportunity for young people between the ages of 8 and 18 to participate in visual art activity during their summer holidays. They must be keenly interested in drawing, painting, three-dimensional work and printmaking. In the course of six weekly periods, these areas will be covered by instructors who are producing visual artists with special teaching experience. All the necessary materials and equipment will be supplied by the Gallery School and either morning or afternoon classes may be chosen. Fees must be paid at registration. No refunds will be allowed after the date of the first period, July 8, whether or not the student has attended this period.

Summer School begins Tuesday, July 8 and ends Tuesday, August 12. Morning class is from 9:45-11:45 am. Afternoon class is from 1:30-3:30 pm.

Members—$25.00; non-Members—$30.00

You must register in person in the Activity Centre on June 4 from 7:00-9:00 pm. If classes are not filled, a second registration will take place the following Wednesday at 7:00 pm. Please call Carol Johnson in the Activity Centre at 977-0414, ext. 369, on Monday, June 9, for information regarding possible second registration. Registration will not be accepted by mail.

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery and The Grange hours
Tuesday, Friday, Saturday, Sunday: 11:00 am-5:30 pm
Wednesday, Thursday: 11:00 am-9:00 pm
Closed Monday*
*Restaurant, book and reproduction shops open

Gallery Shop
Open Mondays (except public holidays) 10:00 am-5:30 pm and regular Gallery hours

Art Rental Service
Open for viewing during regular Gallery hours.
Open for business Tuesday-Saturday 11:00 am-4:00 pm;
Thursday 11:00 am-9:00 pm

Restaurant
Open Monday (except public holidays) 12 noon-3:30 pm; Tuesday, Friday, Saturday, Sunday 12 noon-5:30 pm; Wednesday and Thursday 12 noon-9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria
Open (except Mondays)
11:00 am-5:30 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

ARE YOU MOVING?

We don't want you to miss a single issue of *The Gallery* or an invitation to a special event.

If you change your residence be sure to drop us a note at the Membership Department, listing both your old and new address, or include a copy of the label for this issue.

Edward P. Taylor Audio-Visual Centre

The Audio Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual within Canada. For those able to visit the Centre and select their own material the Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 259). A catalogue is available upon request.

Donor Cards

A project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgment card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Coupons

Scottish Houses

I am interested in the tour to Scotland. Please send me further information and an application form.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please mark your envelope "Volunteer Office."

Rome—The Eternal City

I am interested in the tour to Rome. Please send me further information and an application form.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please mark your envelope "Volunteer Office."

Filmfare

Please specify date(s) and number of tickets required at $15.00 each.

July 8 ☐ July 15 ☐ July 22 ☐
July 29 ☐ Aug. 5 ☐ Aug. 12 ☐
Aug. 19 ☐ Aug. 26 ☐

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

If the date(s) requested is sold out, please indicate alternate choices.

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario, and return to the Volunteer Office. No refunds from 10 days prior to the event.

Annual Report

Please send me ____ copies of the 1979/80 *Annual Report*.

Name _____

Address _____

City _____ Code _____

Please mark the envelope Attention Membership Department.

Recent Acquisition

Jackie Winsor (born 1941, Newfoundland), *Glass Piece*, 1978-1979, wood, glass and tar; height 79.7 cm. Purchased with assistance from Wintario, 1979.

Using natural material and a laboriously slow process, Jackie Winsor transforms simple geometric shapes into objects of presence, strength and integrity. In a catalogue essay for a 10-year survey of her work organized by The Museum of Modern Art, New York, distinguished art historian Ellen Johnson wrote: "Winsor's sculpture is as stable and silent as the pyramids, yet it conveys not the awesome silence of death, but rather a living quietude in which multiple opposing forces are held in equilibrium."

Winsor was born in 1941 in Newfoundland, where her father's family had lived for 300 years. She received her M.F.A. from Rutgers University in 1967. She has had solo exhibitions at the Nova Scotia College of Art and Design, The Portland Center for Visual Arts, the Museum of Modern Art of San Francisco, the Contemporary Art Center of Cincinnati and the Wadsworth Atheneum in Hartford, among others. The MOMA exhibition mentioned above was shown last spring at the Art Gallery of Ontario.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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